

# HUMANITIES WEST

in cooperation with the Italian Institute of Culture  
San Francisco

presents



Francisco Guardi, *Rialto Bridge, Venice*. The Fine Arts Museums of San Francisco. Mildred Anna Williams Collection

## VENICE in GLORIOUS DECLINE

April 6-8, 1984  
Berkeley, California



# This Humanities West Weekend

## Friday, April 6

- *Venice, the Moon, and Us*, Albert Fuller, Prof. of Music, Juilliard School of Music.

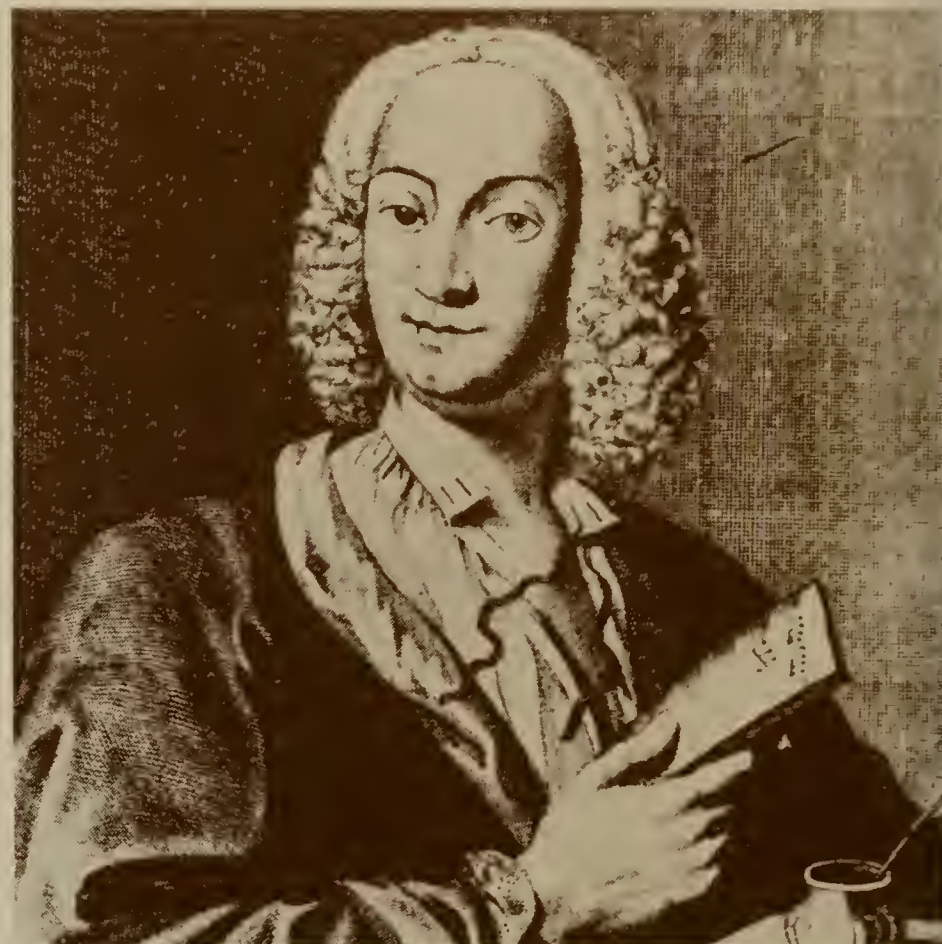
Reception follows.

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## Saturday, April 7

- *The Social World of 18th Century Venice*, Dr. Elizabeth Gleason, Prof. of History, University of San Francisco
  - *Venetian Journalism: The Old Regime and the New Intellectual*, Dr. Gustavo Costa, Prof. of Italian Literature, University of California, Berkeley
  - *Artworks as Souvenirs: Venetian Scene Paintings*, Dr. Linda Ridings Nascimento, Consultant to The Fine Arts Museums of San Francisco
  - *Can Venice Preserve Her Treasures?* Francesco Valcanover, Superintendent of The Civic Museums of Venice
  - Panel: *Venice in Glorious Decline*, a discussion of cross-currents between society and the arts, with Albert Fuller, Elizabeth Gleason, Gustavo Costa, and Linda Ridings Nascimento
  - Concert: *Chamber Music of the Italian Baroque*, featuring Susan Rode Morris, soprano; Jaap Schröder, baroque violin; and Elaine Thornburgh, harpsichord
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HW



Antonio Vivaldi

## Sunday, April 8

- *Musical Life in Vivaldi's Venice*, Dr. Eleanor Selfridge-Field, Musicology Consultant, de Bellis Collection, San Francisco State University
- Intermezzo I: Albinoni's *Pimpinone*, Part One; Nicholas McGegan, director and harpsichord, Artist-in-Residence, Washington University; Judith Nelson, soprano; Marvin Klebe, bass-baritone
- *The Baroque Violin: A Demonstration*, Jaap Schröder, Prof. of Music, Schola Cantorum Basiliensis
- Intermezzo II: *Pimpinone*, Part Two
- *Staging Venetian Opera in the 18th Century*, Dr. William Holmes, Prof. of Music, University of California, Irvine
- Intermezzo III: *Pimpinone*, Part Three
- Panel: *Staging 18th Century Opera Today*, a discussion and demonstration with Nicholas McGegan, Judith Nelson, Eleanor Selfridge-Field, and William Holmes
- Conclusion: The Honorable Consul General of Italy, Dr. Alessandro Vattani

Humanities West invites you to participate in its first weekend program. A non-profit organization, Humanities West has been formed to produce an on-going series of events exploring history, arts, and ideas.

Time and Place

Friday, April 6, 8-10pm  
University Christian Church Center  
2401 LeConte Ave., Berkeley, Ca.  
Saturday, April 7, 9am-5pm, and 8-10pm (concert)  
University Christian Church Center  
Sunday, April 8, 9am-5pm  
D'Autremont Hall, Pacific School of Religion  
1798 Scenic Ave., Berkeley, Ca.

University Christian Church Center and the Pacific School of Religion are both located at the intersection of Scenic and LeConte Avenues in Berkeley. For more information, call (415) 232-8850. Both facilities are accessible for handicapped persons.

Advisory Council

Elaine Thornburgh, M.M., Artistic Director  
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Gloria Ravitch, Asst. Curator, European Decorative Arts, De Young Museum  
Michael Salamon, Ph.D., Physics, UC Berkeley  
Jaap Schröder, Prof. of Music, Yale University and Schola Cantorum Basiliensis  
Johan Snapper, Ph.D., Queen Beatrix Prof. of Dutch Studies, UC Berkeley

Registration

VENICE IN GLORIOUS DECLINE

To register: please fill in the registration forms below, and mail to: HUMANITIES WEST, P. O. Box 10052, Berkeley, CA, 94709. Make your check or money order payable to Humanities West.

FULL REGISTRATION (Lunches not included)

Registration(s) at \$100 per person (if you register after March 20, please add a late fee of \$25 each) \$  
Registration(s) at \$50 per person (full-time students, seniors, disabled, and military)

PARTIAL REGISTRATION (Lunches not included)

Friday Keynote Address and reception, \$15 per person  
Saturday events (9-5 only), \$50 per person  
Saturday evening concert, 8 pm, \$7 per person  
Sunday events (9-5 only), \$50 per person

LUNCHES

Italian Cuisine—must be reserved by March 20th

Lunch(es) for Saturday, \$6 per person  
Lunch(es) for Sunday, \$6 per person

Total \$

Name

Address

City

State Zip Code

Phone ☐ Daytime ☐ Evening

School Affiliation

Upon receipt of your registration, you will be sent an information packet, which includes housing and transportation information, a bibliography of suggested readings, and registration confirmation.



# Imagine...

- The glorious sounds of Vivaldi . . .
- The picturesque canals of Guardi and Canaletto . . .
- The satirical comedies of Goldoni . . .

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HUMANITIES WEST

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exploring history, arts, and ideas

## BIBLIOGRAPHY OF SUGGESTED READINGS

Most of these readings, suggested by the lecturers and panelists, are available in libraries. Many of them may also be available in local bookstores. Those titles marked with an asterisk are available by mail order (24 hour turnaround on orders) from Book Passage, 57 Post Street, Suite 709, San Francisco, Ca. 94104, (415)982-7866. We hope these readings will give you an interesting overview of the weekend events.

- \* Barzini, Luigi, The Italians, (\$6.95), a classic portrait of the Italian people.

Bonadella, Peter and Julia Conway, Dictionary of Italian Literature, (Westport, Conn.: Greenwood Press, 1979). Pp. 8-11, 17-19, 33-37, 194-197, 305-306, 332-334. (In print, \$45.00).

Chambers, D.S., The Imperial Age of Venice, (New York, 1970)

Field, Carol, The Hill Towns of Italy, (E.P. Dutton, New York, 1984). Not specifically on Venice, but spectacular photography, and information on Tuscany and Umbria.

- \* Hauser, Ernst O., Italy: A Cultural Guide, an anecdotal encyclopedia of Italian history, with entries ranging from aqueducts to Vivaldi.

Margarete Baur-Heinhold, The Baroque Theatre, (New York: McGraw-Hill, 1967)

- \* Honour, Hugh, The Companion Guide to Venice, a rich, detailed guide to the history and treasures of Venice (\$7.95).

Hutchings, Arthur, The Baroque Concerto, (London: Faber, 1963). Chapters on Venetian music.

Kendall, Alan, Vivaldi: His Music, Life, and Times, (London: Panther, 1978, paperback).

Lane, Frederic C., Venice: A Maritime Republic, (Baltimore, 1973).

Lauritzen, Peter, Venice: A Thousand Years of Culture and Civilization, (New York: Atheneum, 1981, paperback). A valuable outline with good illustrations.

Logan, Oliver, Culture and Society in Venice, 1470-1790: The Renaissance and Its Heritage, (London: Batsford, 1972). Chapter 11, pp. 269-293. (Out of print.)

McCarthy, Mary, Venice Observed, (New York: Harcourt, Brace, 1963, paperback).

McClellan, G.B., Venice and Bonaparte, (Princeton, 1931).

Molinari, Cesare, Theatre Through the Ages, (New York: McGraw-Hill, 1975).

Molmenti, Pompeo, Venice: Its Individual Growth from the Earliest Beginnings to the Fall of the Republic, Translated by Horation F. Brown, (Chicago: A.C. McClurg, 1906-1908), Part III: The Decadence, Vol. II, Chapter XIII, pp. 149-175. (An expensive but beautiful reprint is available, \$250, or in some libraries.)

Monnier, Philippe, Venice in the Eighteenth Century, (London: Chatto & Windus, 1910). Chapters I and V, pp. 1-18 and 74-96. (Out of print, available in some libraries.)

Morris, James, The World of Venice, (New York: Pantheon, 1960, paperback), the best introductory book on Venice.



- Morris, Jan, The Venetian Empire: A Sea Voyage, (New York: Harcourt, Brace, 1980), about Venice and its far-flung empire.
- \* Morton, H.V., A Traveller in Italy, (\$7.95), with unforgettable anecdotes, descriptions, and history of northern Italy.
- Newman, William S., The Sonata in the Baroque Era, (New York: Norton, 1972, paperback).
- Norwich, J.J. Viscount, Venice (London, 1982).
- Orrey, Leslie, A Concise History of Opera, (New York: Charles Scribner's Sons, 1972). Chapters one, two, five, and six deal with 17th and 18th century opera, with special emphasis on Venice.
- Pincherle, Marc, Vivaldi, translated by Christopher Hatch, (New York: Norton, 1962, paperback).
- Rowdon, Maurice, The Silver Age of Venice, (New York, 1970).
- Selfridge-Field, Eleanor, Venetian Instrumental Music from Gabrieli to Vivaldi, (New York, Praeger, 1975). Can be found at Moe's Books in Berkeley.
- Skira, Albert (ed.), Venice, from "The Taste of our Times" series, (Skira, Inc. Books, 1956). Venice as recorded by painters through the centuries.
- Steer, John, A Concise History of Venetian Painting, (New York: Praeger, 1970). A good overview of the art: Chapter Six covers the 18th century.
- Talbot, Michael, Vivaldi, (London, Dent, 1978, paperback).
- Wilkins, Ernest H., History of Italian Literature, revised by Thomas G. Bergin (Cambridge, Mass., Harvard Univ. Press, 1974).-- Chapters 32-38, pp.292-341. (In print, \$27.50.)
- Wittkower, Rudolf, Art, Architecture, and Italy: 1600-1750, (New York: Penguin, 1965). Chapter 19 covers 18th century Venice.

## B I O G R A P H I E S

The musicians, lecturers, panelists, and staff of Humanities West and the weekend "Venice in Glorious Decline" are drawn from a wide variety of institutions and backgrounds. Their biographies are summarized below.

DOROTHY BARNHOUSE, mezzo soprano (Intermezzo) is currently on the faculty at the San Francisco Conservatory of Music and the San Francisco Community Music Center. She holds degrees in Linguistics and Education from Harvard, and continued her vocal education in Germany, performing there for ten years in concert, chamber, and church performance. She has recorded Ezra Pound's Le Testament and the complete duets of Brahms for 1750 Arch Records. She has lectured on vocal style and technique from 1600-1800 at the University of Indiana at Bloomington, and currently teaches voice and languages.

GUSTAVO COSTA (Italian Literature Lecture and Panelist), is Professor of Italian Literature at the University of California at Berkeley. A native Italian, Dr. Costa is well-known as a warm and fascinating lecturer on topics from Italian journalism to comparative literature.

ALBERT FULLER (Keynote Speaker), is a member of the faculty of The Juilliard School of Music and of the Visiting Committee of the Music Department at Harvard University. A preeminent interpreter of Baroque keyboard music, he is a noted lecturer in the interdisciplinary relationship between culture, learning, and society of the 17th and 18th centuries. He is the former President and Founder of the Aston Magna Foundation in New York.

ELISABETH GLEASON (Social History Lecture), is currently Professor of History at the University of San Francisco. She lectures on 16th-18th century society widely, and is a popular speaker at West Coast institutions.

WILLIAM HOLMES (Opera Lecture and Panel), Professor of Music and Dean of the School of Humanities at the University of California at Irvine, is a major figure in the revival, research, and performance of 17th and 18th century opera.

ELISABETH LE GUIN (Cellist in Saturday Concert) is a member of Philharmonia, Baroque Orchestra of the West. She studied in Europe, and has performed with The Aston Magna Orchestra.

NICHOLAS McGEGAN (Director, Intermezzo and Panelist) is one of the rising stars in the revival of historical performance practice in opera. Currently Artist-In-Residence at Washington University at St. Louis, his recent staging of Handel's Rinaldo met with great critical acclaim.



JUDITH NELSON (Soprano in Saturday Concert and Sunday Panelist) is one of the foremost Baroque vocal soloists in the world. Cited in The New Grove Dictionary of Music and Musicians for her contributions to the revival of historical vocal style, Ms. Nelson performs frequently in the U.S. and abroad. She is well known for her many recordings with Christopher Hogwood and the Academy of Ancient Music, and currently records for L'Oiseau Lyre.

THERESA NELSON (Executive Director, Advisory Council), has been a consultant to many non-profit organizations in the Bay Area and Chicago. Currently an MBA candidate at Golden Gate University in Arts Administration, she combines an active interest in humanities programs outside the university setting with professional vocal work.

LINDA RIDINGS NASCIMENTO (Art History Lecture and Panel), has a Ph.D. in art history from Stanford University where she was a Whiting Fellow in the Humanities and had a Samuel H. Kress Fellowship for study abroad. She did her doctoral work in 18th century art. She has taught at Randolph-Macon Women's College, Santa Clara University, and the College of Notre Dame. She has published in numerous journals and has spoken at art historical conferences here and abroad. In 1983-84, in connection with the Vatican exhibition, she was a writer and consultant for the Fine Arts Museums of San Francisco.

SUSAN RODE MORRIS (Soprano, Saturday Concert) has appeared locally with Pocket Opera, West Bay Opera, Oakland Opera, the U.C. Collegium Musicum under Alan Curtis, and in dozens of concerts as soloist and in chamber ensembles. She has appeared internationally with Sadlers Wells in "Dialogues of the Carmelites" and with the Instituto Nacional des Bellas Artes in Mexico City.

JAAP SCHROEDER (Violin, Saturday Concert, Lecturer and Panelist) is one of the acknowledged experts on violin literature and performance of music before 1800. Currently professor of Music at the Schola Cantorum Basiliensis and Yale University, he leads Concerto Amsterdam and is principal guest conductor of the Smithsonian Chamber Players. He records for Telefunken, BASF, Nonesuch, and Philips, and was concertmaster for the recent L'Oiseau Lyre recording project of the complete Mozart symphonies with Christopher Hogwood and the Academy of Ancient Music.

ELEANOR SELFRIDGE-FIELD (Weekend Coordinator, Moderator, Lecturer, Panelist) is Consultant to the deBellis Collection at San Francisco State University, and annotator for "Music of the Italian Masters" on KQED-FM, distributed by National Public Radio. She holds a Ph.D. in Music History from Oxford, and is U.S. correspondent for the Istituto Italiano Antonio Vivaldi. She contributed to The New Grove Dictionary of Music and Musicians and its Italian analogue. She is noted expert on Venetian music of the 17th and 18th centuries, and the author of several books on the topic.

PAUL TAVERNIER (Bass-baritone in Intermezzo) studied Music Education at the University of Connecticut and completed his Master's degree at Yale University. He has performed a number of principal roles with Marin Opera, Oakland Opera, and San Jose Opera, as well as at the Aspen Festival. He frequently performs in oratorio work at West Coast colleges.

ELAINE THORNBURGH (Artistic Director, Harpsichord, Saturday Concert), is also president of The San Francisco Early Music Society, and frequently performs with Jaap Schroeder in concert on both Coasts. A Participant in the Aston Magna Academies, she completed her M.M and B.M. at the San Francisco Conservatory of Music, and studied with Gustav Leonhardt and Malcolm Bilson. She has given lecture-recitals on historic instruments of the Baroque era at the Smithsonian Institution and the Commonwealth Club in San Francisco. She has recently received a Solo Recitalists Grant from the National Endowment for the Arts.



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## I N F O R M A T I O N

- University Christian Church, 2401 LeConte Ave., Berkeley

Lunches will be served on the lower level (take the entry staircase down, and the lunch area will be ahead of you). Refreshments will be served in the Outlook Room.

Restrooms are located opposite the sanctuary (Womens' to your left as you leave the Sanctuary, Mens' to your right, down the hall next to the office). There are also restrooms at the bottom of the staircase on the lower level

Please do not take alcoholic beverages (from the reception) outside of the building.

- Pacific School of Religion, 1798 Scenic Ave., Berkeley

Picnic lunches will be served from the Garden Room, located to your left as you face the speakers. Please feel free to take lunches outside to the patio.

Restrooms are located across from the entrance to d'Autremont Hall, and outside the entrance to the Chapel (the next building east of d'Autremont).

Refreshments will be served from the Garden Room.

If you would like to know about future Humanities West programs, please sign the mailing list at the registration desk.

If you have any questions about the program, please contact a Humanities West volunteer (identified by badges) for help.



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## GLORIOUS DECLINE

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## FRIDAY

April 6, 1984      University Christian Church  
                         Sanctuary

3:00pm      KEYNOTE ADDRESS, Albert Fuller

Venice, the Moon, and Us

Reception to meet Mr. Fuller following the address in  
the Outlook Room, across the hall from the Sanctuary.

Mr. Fuller is sponsored by the Banco di Roma.

Mr. Fuller's address is sponsored by the Banco di Roma.

# SATURDAY

April 7, 1984

University Christian Church  
Sanctuary and Lower Level

8:30am  
to 9:00

Late Registration

9:00am  
to 9:30

Coffee (Outlook Room, across from Sanctuary)

9:30am  
to 10:30

The Social World of 18th Century Venice

Dr. Elisabeth Gleason

10:30am  
to 11:00

Break (Refreshments in Outlook Room)

11:00am  
to noon

Venetian Journalism: The Old Regime and  
the New Intellectual, Dr. Gustavo Costa

12:00pm  
to 2:00

Lunch

For those who have reserved lunch for today,  
the meal will be served on the lower level, down  
the main stairs and through the entryway.



# SATURDAY

April 7, 1984      Continued

2:00pm  
to 3:00

Artworks as Souvenirs: Venetian Scene Paintings

Dr. Linda Ridings Nascimento

3:00pm  
to 3:30

Break (Refreshments in Outlook Room)

3:30pm  
to 4:45

Panel: Venice in Glorious Decline

Moderator: **Dr.** Eleanor Selfridge-Field

Panelists: Dr. Gustavo Costa

Albert Fuller

Dr. Elisabeth Gleason

Dr. Linda Ridings Nascimento

4:45pm  
to 8:00

Dinner Break

8:00pm  
to 10:00

Concert: Chamber Music of the Italian Baroque

Judith Nelson, soprano

Susan Rode Morris, soprano

Jaap Schroeder, violin

Elaine Thornburgh, harpsichord

Elisabeth Le Guin, cello

Sarah Mullen, viola

# SUNDAY

April 8, 1984

Pacific School of Religion  
d'Autremont Hall

9:00am

to 9:15

Late Registration and Coffee (in the Garden Room)

9:15am

to 10:15

Musical Life in Vivaldi's Venice

Dr. Eleanor Selfridge-Field

10:15am

to 10:30

Intermezzo I, Vespetta e Pimpinone by Albinoni

Dorothy Barnhouse, mezzo-soprano

Paul Tavernier, bass-baritone

Nicholas McGegan, director and harpsichord

Dagny Bakken and Jane Johnson, violins

Sarah Mullen, viola

Barbara Blaker, cello

10:30am

to 11:00

Break (Refreshments in the Garden Room)

11:00am

to 11:45

The Baroque Violin: A Demonstration

Jaap Schroeder

11:45am

to noon

Intermezzo II, Vespetta e Pimpinone, Part Two

12:00pm

to 1:45

Lunch (lunches will be served from the Garden Room)



# SUNDAY

April 8, 1984      Continued

1:45pm  
to 2:00

Intermezzo III, Vespetta e Pimpinone, Part Three

2:00pm  
to 3:00

Staging Venetian Opera in the 18th Century

Dr. William Holmes

3:00pm  
to 3:30

Break (Refreshments in the Garden Room)

3:30pm  
to 4:45

Panel: Staging 18th Century Opera Today

Moderator: Albert Fuller

Panelists: Dr. William Holmes

Nicholas McGegan

Judith Nelson

Donald Pippin

Ms. Nelson's participation on the panel is  
sponsored by Mrs. Margot de Wildt.

4:45pm  
to 5:00

Closing Remarks

Dottoressa Francesca Valente

Director of the Italian Institute of Culture,  
San Francisco

## ABOUT ALBINONI'S VESPETTA E PIMPINONE...

The three intermezzi on Vespetta e Pimpinone, based on a text by Pietro Pariati, constituted one of Venice's major exports in the early 18th century. First performed in Venice during the intermissions in Albinoni's now forgotten opera Astarto (1708), Pimpinone figured in 25 other "runs", under various titles, through 1740. Although many of these revivals were in other Italian cities, some were as far away as Vienna (1717), Brunswick (1720), Brussels (1728), and Moscow (1731). No other Venetian intermezzi could boast as many revivals except the later Serpilla and Bacocco (1719), on Antonia Salieri's text.

The success of Pimpinone was the more remarkable for having occurred when the intermezzo was a genre still in gestation, for the earliest intermezzi in Venice dated from 1706.

Opera was better established in Venice than it was anywhere else in Europe. The earliest public theatre had opened in 1637, and through much of the 17th century and most of the 18th there were five or six theatres in Venice that ran operas for a total of four or five months of the year. These were long works with convoluted plots drawn primarily from history. They were performed with a profound emphasis on ostentation - exhibited by lavish scenery and stage machinery, large casts and progressively more ornate singing.

Intermezzo was a reaction to all that. It was staged with little scenery, generally revolved on one relationship, drew its material with wry wit from the manners and morals of the time, and was presented with simple music and methods of performance. Its simplicity, however, had a profundity of its own in its ability to stimulate reflection and self-appraisal in an era immersed in artificiality.

--- Eleanor Selfridge-Field

The musical edition and translation used here were done by Michael Talbot. Rights for the performance of Albinoni's Pimpinone were granted without charge to this seminar by A-R Editions, Inc., 315 W. Gorham St., Madison, Wisconsin.



The Board of Humanities West would like to acknowledge the gifts of our Patrons:

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# C O M I N G U P

- \* Rembrandt's Amsterdam: Science, Politics, and the Arts, October 12-14, 1984, will examine how the economic revolution of the 17th century influenced the development of the sciences and patronage of the arts.
- \* Los Angeles in the 1940s, Spring, 1985, will look at L.A.'s thriving film industry in the 40s, how it attracted many East Coast and European artists, and the effects of the industry and the artists on American culture.

If you have enjoyed the concert and the Pimpinone performances, you might be interested in Donald Pippin's Pocket Opera performances of Handel's Alcina, April 14th, Julia Morgan Theatre, Berkeley, 8pm (\$12), and Didamia (also by Handel), May 5th, Julia Morgan Theatre, 8pm (\$12). For information, call 415-398-2220. Tickets may be purchased at City Box Office, 141 Kearny, San Francisco, or place phone charges to: 415-392-4440.

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